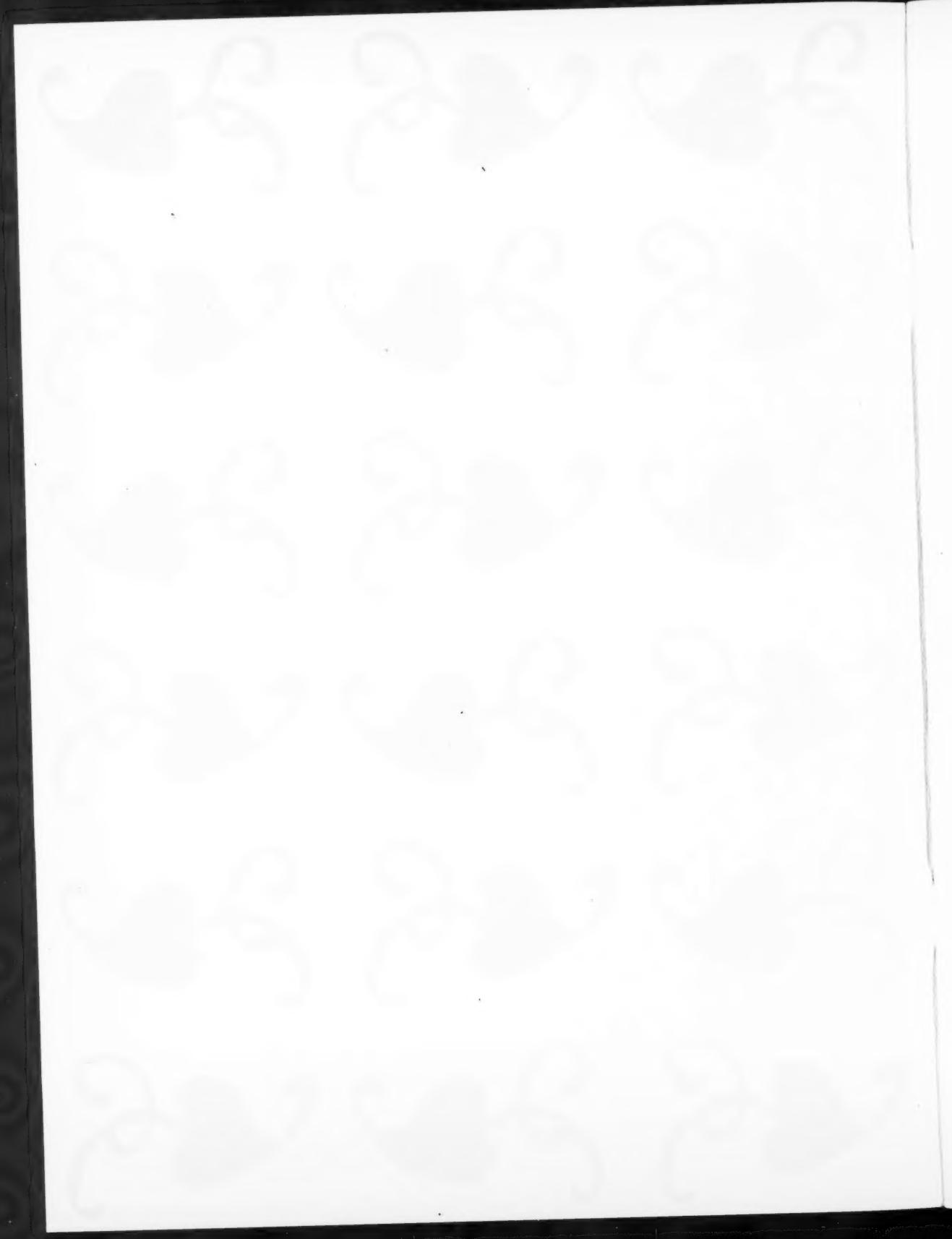


The Cincinnati Art Museum Bulletin

MARCH 1956





INTRODUCTION

OVER half of the paintings now hanging in the Museum's permanent galleries have come to the Museum in the last ten years. Outstanding additions such as the collections of Miss Mary Hanna and of Mrs. Emilie Heine account for much of this remarkable expansion as does the group given over a period of years by Mr. and Mrs. Harry S. Leyman which entered the galleries on Mr. Leyman's death in 1954. There have been many other generous donors however, and the five paintings discussed in this issue of the *Bulletin* reflect the balanced and continued growth of the collection.



Botticelli

ALESSANDRO DI MARIANO FILIPEPI, FLORENCE, 1444/5-1510

A certain amount of discussion is bound to accompany the use of a great name, especially if the name is as great and as rare as that of Botticelli. And there was a good deal of sprightly transatlantic controversy when the Museum announced its small wood panel of *Judith with the Head of Holofernes* (figure 1) in December, 1954 as "a very important example of Botticelli's work" (una edizione molto importante dell'opera Botticelli). These were the words of Professor Roberto Longhi, the noted Italian art historian who had technically examined the painting at the Museum's request in the spring of 1954, before the purchase was concluded.

The international press coverage included a story in the London *Times* on December 23, 1954, which focussed the attention of English scholars on the painting and helped complete its history. It is an unusually long and consecutive history for a relatively modest work by a master who was not too highly esteemed, in the English-speaking world at least, till the latter part of the nineteenth century. Then, thanks to the Pre-Raphaelite painters and Walter Pater, Botticelli was restored to his true eminence as one of the most personal and elusively poetic masters not only of the Renaissance but in the whole of the world's painting.

Its recorded history begins in 1867 in volume 11, page 279 of the Leipzig *Zeitschrift für Bildende Kunst*, where Mr. O. Mündler, reviewing the first edition of Crowe and Cavalcaselle's classic *A New History of Painting in Italy* (the first systematic and encyclopaedic work on the subject, published in 1864-66) calls his friend Cavalcaselle's attention to a *Judith* in the ducal palace of the Prince di Fondi at Naples which is very similar to the well-known panel in the Uffizi (figure 2), and which, he says, is by the hand of Filippino Lippi. The Prince di Fondi's collection came to auction in Rome in 1895 and on April 24 the *Judith* was sold. At that time it was catalogued by the Vicomte Alexandre d'Agioit, "expert of the Administration of Fine Arts of Paris," as a Mantegna, and was said to have been engraved by that master. There was some mention of the animal painting on the back, mistakenly said to be on paper applied to the wood. The buyer is not known but he may well have been Stefano Bardini, the great Florentine antiquarian who later gave the Museo Bardini to his city. At any rate the painting next appears in a Bardini sale at Christie's in London, June 5 to 7, 1899. Here as number 496 it is called a Botticelli and its resemblances to the

1. "Judith with the Head of Holofernes" by Botticelli, H. 11 $\frac{1}{2}$ ", W. 8 $\frac{1}{2}$ " (29.21 x 21.59 cm.), purchased through the John J. Emery Fund, accessions number 1954.463.

Uffizi panel are mentioned as well as the animals painted on the back "in the style of Pisanello." It was bought, possibly for the dealer Bohler, by an agent named Adams, for one thousand pounds, a high price considering its small size and Botticelli's not yet fully reestablished reputation. Fortunately the painting was reproduced in the Christie catalogue showing that *Judith's* head was not yet repainted in 1899, though other retouches such as the shrubbery back of the two figures against the face of the cliff, overpainting of *Judith's* drapery and of the foreground had been added. In 1911 a new edition of Crowe and Cavalcaselle was brought out with accumulated data added to the text and in footnotes by Langton Douglas, later the Director of the National Gallery of Ireland. On page 260, volume iv Douglas mentions O. Mündler's remark and in footnote 4 says of the Fondi *Judith*, "The replica, not by Filippino, but of the school of Botticelli, is now in the hands of Signor Bardini at Florence."

The painting was in Paris at the time of Stefano Bardini's death in the early nineteen-twenties and his son Ugo Bardini, from whom the Museum acquired its *Judith*, brought the panel back to Florence with the stamp of the French Customs on it. Hence it was never under the authority of the Florentine Superintendency of Fine Arts. This incidental fact was not mentioned in the first Cincinnati announcement, which may account for some of the heat in the Florentine denials of the panel's authorship. From May 21 to October 31, 1949 the panel was shown at the Strozzi Palace in Florence in the exhibition *Lorenzo il Magnifico e le Arti*, and there as number 9 on page 53 catalogued as a "replica" of the Uffizi *Judith*. There is no mention of the animal painting on the back, and it is mistakenly described as painted in oil on canvas. It is actually painted on wood in a typical combination of oil and tempera. The catalogue discussion says, "The replica, till now not fully discussed by critics, is a faithful repetition [e ripetizione fedele] of the original, executed (in the opinion of Gamba) in the Studio, under the supervision of the master, some years later." The Superintendency of Fine Arts seems to have recorded it at this time as "work of the studio" (*opera di bottega*).

The January-February 1955 issue of *Sele Arte*, published in Florence, reviewed the problem, citing Count Gamba's opinion and saying, "Meanwhile Ragghianti identified the author of the exquisite little panel as Filippino Lippi." *Sele Arte* goes on to say, "Furthermore Dr. Fiammetta Gamba (in *Atti del Seminario pisano di storia dell'arte*, [Proceedings of the Pisan Seminar on Art History], 1953, page 161, fig. 52) studying the formative works of Filippino Lippi analysed the [panel's] resemblances to and differences from Botticelli, giving the exact date." (In 1472 the register of the corporation of St. Luke, the artist's guild, records that "Filippo, son of Filippo of Prato [Fra Lippo Lippi]," was a "painter with Sandro Botticelli" and had paid six soldi in special dues. Special dues were unusual for a fifteen-year-old apprentice and suggest that Filippino's precocious



2. "Judith" by Botticelli, H. 12 $\frac{1}{4}$ ", W. 9 $\frac{1}{2}$ " (31.115 x 24.13 cm.),
Uffizi Gallery, Florence, Italy.

3. X-ray showing original drawing under repainting of Judith's head in Cincinnati panel.



talent was already recognized. His apprenticeship to Botticelli may have extended from about 1471 to 1474.) Filippino Lippi was a first-rate painter, and any museum would be proud to have an "exquisite" example of his earliest work. But it would be prouder still to have a Botticelli; a collaboration of the two painters would be an extraordinary possession.

When the *Judith* arrived in Cincinnati in the fall of 1954, ultra-violet and infra-red light, followed by X-ray photography began immediately to confirm Roberto Longhi's technical examination. X-ray not only brought out the remains of an additional monkey on the reverse (figure 4), but more importantly looked under a complete and prettified repainting of Judith's head to show a vigor of drawing that would be hard to ascribe to anyone but Botticelli (figure 3). Microscopic examination by the Museum's restorer Harry Gothard added new evidence such as the use of ground gilt in the ornament on Judith's opaque gray right sleeve. When the overpaint was removed a translucent purplish blue characteristic of Botticelli as well as traces of proper gold-leaf ornament appeared. Three tense weeks of cleaning and minimum retouching to cover occasional actual blanks in the painted surface were a most instructive art-historical experience and led the Museum's staff to wholehearted endorsement of Longhi's statement.

Professor Longhi had further written that the painting revealed "the best quality of the master's work between 1470 [the probable date of the Uffizi panel] and 1475. Moreover one must add that this height of quality is evident in the parts where the composition is different from that of the Uffizi;" a quality of movement enhanced by showing both feet of both figures, a greater feeling of distance in the landscape beyond the battle scene, a bolder framing of the main figures by a rocky cliff-face and a generally lighter, more graceful drawing.

On December 12, 1954 the Cincinnati *Judith* was put on exhibition and re-entered the public domain of scholarly dispute. Bernard Berenson wrote on February 24, 1955, "until now it has never occurred to myself or any of my colleagues to regard it as an autograph work by Botticelli. I have carefully considered all the photographic material that you put at my disposal and I remain of the same opinion still, namely that it is a simplified and somewhat later version of the Uffizi *Judith* done not by Botticelli himself but by an excellent assistant in his studio." On April 26 Mr. Berenson added, "It is a charming picture close to Botticelli." This is a much softer impeachment than the blunt "opera di bottega" of official cataloguing. In the first place Filippino Lippi would qualify very well as "an excellent assistant," and in the second place there are not many "autograph" paintings, meaning done entirely or in major part by one artist's hand, to be found in fifteenth century painting. "Studio work" was standard operating procedure almost up to the nineteenth century. Numbers of contracts survive from fourteenth and fifteenth century Florence specifying

method of payment, quality of pigments and the exact number of hours the master himself should work on the painting. Such factors naturally affected the price, and figured often in the litigations dear to a city that maintained a hundred judges and over six hundred lawyers out of a population of 90,000 in 1340.

Over the months a measurable majority of scholarly opinion came to agree with the Museum's attribution. For example Henry S. Francis, the Cleveland Museum's expert Curator of Paintings, remarked after careful inspection, "Botticelli is so involved with this that he certainly cannot be left out." Perhaps that is the way all attributions should be phrased.

4. Reverse side of Cincinnati panel showing two deer and two monkeys with fortified city in background.



Finally W. G. Constable, the distinguished Curator of Painting of the Museum of Fine Arts in Boston, explained the improved composition by suggesting a date later than the Uffizi *Judith*, some years after this early work at a time when Botticelli was a popular master with a shop system able to handle orders for repetitions and variations. Mr. Constable remarked on the somewhat less skillful execution of the draperies and then said, "Who but Botticelli could have painted the heads and the hands?"

None of this, however, explains the authorship of the painting of two deer and two monkeys in a hilly landscape on the back, or its relationship to the *Judith*. The two paintings are at least physically related, and since well-seasoned wood panels were always in demand it seems mildly improbable that the little and quite charming animal painting would have been turned over to some other painter or studio. In January, 1955 two scholars independently commented on the striking resemblance of its landscape and fortified-city details to similar elements emerging from a new cleaning of Antonio Pollaiuolo's *Rape of Deianira* in the Jarves Collection at Yale. There are two obscure years in Botticelli's early life, from 1467 when Fra Lippo Lippi to whom he had been apprenticed left Florence, never to return, to 1469 when Botticelli's first independent work appeared. This was the *Fortezza* or *Fortitude*, the seventh in a series of Virtues painted for the Mercantile Court of Florence, the other six having been executed by the Pollaiuolo firm. Some historians argue that Botticelli was associated with Verrocchio during these two years and that the *Fortezza* commission was given to him to correct a Pollaiuolo monopoly of civic contracts. Other experts conclude that Botticelli's painting of the seventh Virtue proves his connection with the Pollaiuolo brothers. Possibly the answer will ultimately be found on the back of the Cincinnati *Judith*.

David and Judith were patriotic symbols immensely popular with the small, often beleaguered but fiercely independent Italian city-states. The *Book of Judith* appears in the Apocrypha as a kind of patriotic parable telling how the Assyrians under their general Holofernes, a historic Persian figure, besieged the border city of Bethulia. Near the end of the siege a beautiful and wealthy widow named Judith, meaning the "Jewish woman", asked permission to go to the enemy camp, ostensibly to betray the city, and thereby "break down their stateliness by the hand of a woman." She was welcomed by the Assyrians and set the pattern of going each morning to the edge of the camp with her servant carrying ritual food in a basket. On the fourth day Holofernes summoned Judith to his tent. In his drunken sleep Judith beheaded him with his own sword and left the camp unsuspected, her servant carrying her gruesome trophy in the food basket. This is the moment Botticelli chose to paint more than once, his poetic sensibilities rousing to the implied but intense drama of the pale and lovely heroine gliding in victory through the dawn.

PHILIP R. ADAMS

Botticini

FRANCESCO BOTTICINI, FLORENCE, 1445/6-1497

The Madonna and Child with a Breviary (figure 5) by Francesco Botticini belonged to the celebrated English collectors Robert Henry and Evelyn Benson. (Among their important Italian paintings, which were purchased in 1927 by Sir Joseph Duveen, later Lord Duveen of Millbank, was the Titian, *Madonna and Child* now in the collection of the Metropolitan Museum.) Referring to the Botticini, Lionello Venturi has stated in *Italian Paintings in America* that, "By the grandiosity of the composition and beauty of the landscape the Madonna reproduced here is certainly among the best things attributed to Botticini. In the Ca d'Oro, Venice, there is an *Adoration of the Child* which is very similar." Lionel Cust described the painting as, "a work of great charm."

The tondo shape encloses a composition of curving Botticelli-like lines – as carefully planned as in a modern abstraction – that weave through the landscape in the background, and silhouette the rocks on which the Madonna sits with the Child, reaching their greatest force in her garments and in the modelling of the Child's body. The Child reaches longingly for His mother, moving as if to sit on her lap as she looks at Him with subdued joy. The verticals of the figures are repeated in the Florentine buildings at the right and the handling of details is absorbing, but everything in the picture is subordinate to the expressions on the strongly modelled faces, which suggest awareness of the coming crucifixion.

Francesco Botticini was born in Florence in 1445 or 1446, the son of Giovanni di Domenico Botticini and died there on July 22, 1497. His father, a painter of playing cards, apprenticed him to Neri di Bicci, the most popular teacher in Florence. Only a few documents concerning Botticini's life and work exist, so that one must depend in part on stylistic comparisons to determine which paintings are by him.

He was a fine craftsman but lacked the creative power of such masters as Verrocchio, whose influence on him was the strongest of the various painters from whom he borrowed stylistically. In the *Madonna and Child with a Breviary* Lionello Venturi sees the influence of Domenico Ghirlandaio as did Kühnel who also suggests influences from the Netherlands. Kühnel notes, too, that the drapery is in the style of Cosimo Rosselli and is different in this respect from other paintings by Botticini. In fact, the painting was attributed to Rosselli in the catalog of the Benson collection.

Emil Schaeffer (*Thieme-Becker IV*) regards Botticini, despite variations in the

artistic quality of his paintings, as belonging, when at his best, among the most important Florentine artists of the fifteenth century. This tondo, the gift of Harry S. and Eva Belle Leyman, is one of Botticini's three or four chief works, and is an important addition to the Museum's widely known collection of Italian paintings.

GUSTAVE VON GROSCHWITZ

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COLLECTIONS: Palazzo Panciatichi Ximenes, Florence; Robert H. and Evelyn Benson; Lord Duveen of Millbank; William Randolph Hearst.

EXHIBITIONS: Royal Academy of Arts, Burlington House, London, 1910; City of Manchester Art Gallery, Manchester, *Exhibition of Old Italian Masters*, April-September, 1927; Royal Academy of Arts, London, *Exhibition of Italian Arts*, January-March, 1930, No. 241; Museum of Art, Santa Barbara, California, 1943.

Miss Mildred Steinbach of the Frick Art Reference Library is thanked for supplying photostats of important bibliographical references for this article and the one on Botticelli.



5. "Madonna and Child with a Breviary" by Botticini, Diameter 42" (106.68 cm.),
gift of Harry S. and Eva Belle Leyman, accessions number 1948.201.

Gainsborough

THOMAS GAINSBOROUGH, SUDBURY, 1727 - LONDON, 1788

Francis Greville, Baron Brooks of Beauchamps Court, was born in 1719. At the age of 27 he was made Earl Brooks of Warwick Castle and thirteen years later became Earl of Warwick. Shortly after 1765 Gainsborough painted a portrait of the Earl wearing his decorations and holding in his left hand the plans for a great dining-room, 40 by 25 feet and 18 feet high. This canvas (figure 6) from the Harry S. and Eva Belle Leyman collection, is an outstanding example of Gainsborough's portraiture.

The Museum is unusually rich in the work of Thomas Gainsborough, with its portrait of *Miss Ann Ford* and *The Cottage Door* both world-famous. Among nine others is a fine early landscape, and a spirited portrait of Lord Mulgrave, who once owned *The Cottage Door*. With the portrait of Francis Greville now in the Museum, all important phases of Gainsborough's work are represented.

This portrait of the Earl was painted while the artist lived at Bath, a fashionable and beautiful resort town which rises like an amphitheatre above the winding valley of the river Avon in Somerset. To Bath came the wealthy and the talented; musicians, actors, artists and writers. It was Ann Ford's future husband, Philip Thicknesse, who had discovered young Gainsborough in Suffolk and had encouraged him to come to Bath, where the artist lived from 1759 until 1774, when he left for London and still greater fame. In Bath he formed a close and long-lasting friendship with David Garrick, the famous actor. Gainsborough was fond of the stage and music and preferred the company of actors and musicians to that of the elite. He attached himself warmly to those he liked, had a spirited imagination and a quick, often cutting wit. He was one of those self-taught, highly talented artists with a stubborn and independent mind.

He preferred painting landscapes but discovered early in his career that from them he could not earn a living. And since he desired wealth and wanted public acclaim, he bent his talents and soon became one of England's most fashionable portraitists. Like all portrait painters he turned out his share of routine paintings, but when inspired painted portraits which for their sure and delicate draughtsmanship, their graceful composition and skilled translating of textures to paint, their ease, charm and honesty are unmatched. He handled his pencil and brush with the dexterity and sensitivity of a great musician who, having mastered his instrument, runs the full gamut. In fact, he was himself a

6. "Francis Greville, Earl of Warwick" by Gainsborough, H. 50 $\frac{1}{4}$ ", W. 40 $\frac{1}{2}$ " (127.835 x 102.87 cm.), gift of Harry S. and Eva Belle Leyman, accessions number 1943.1.



gifted musician. In the portrait of Francis Greville he applies thick touches of paint against large, flat and thinly painted areas; he accentuates the face by surrounding it with near darkness; with a few deft strokes he outlines the right shoulder and indicates drapery and lace. It is a painting that recalls the work of Goya, yet the truth is that it is the Spaniard who echoed the work of the Englishman, for at the time of this painting Goya was just beginning his studies. Gainsborough's work recalls that of many artists before, during and after his lifetime, yet like all original and vigorous talents, his work is inimitable. This portrait bears all the marks of his hand and mind.

EDWARD H. DWIGHT
Director, Milwaukee Art Institute

7. "Bread and Eggs" by Cézanne, H. 23 $\frac{1}{4}$ ", W. 30" (59.255 x 76.2 cm.), anonymous gift, accessions number 1955-73.



Cézanne

PAUL CEZANNE, AIX-EN-PROVENCE, 1839-1906

Paul Cézanne was the most self-critical of artists. "It is not realized" (*ce n'est pas réalisé*) runs like a refrain through his life, with the result that many of his canvases were left at least superficially unfinished, few of them were signed, and fewer still, perhaps not more than half a dozen, were dated.

Posterity has by now unanimously reversed Cézanne's verdict on his own work, but critics still debate the degree of finish to which he aspired. Was it the high surface gloss that would have admitted him to the official Salon, the "Salon of Bouguereau" as he called it, and which began rejecting him regularly in 1864, off-handedly letting in one small painting to be "skied" almost out of sight in 1882? Or was it that decent completeness, regardless of surface, whereby "art conceals art" in all masterpieces? Probably it was a combination of both, as can be seen in those canvases he must have considered sufficiently "realised" to deserve his signature. Date as well as signature constitute a hall-mark of the artist's rare satisfaction. Thus "P. Cézanne 1865" in the lower left corner unmistakably proclaims the Museum's great still-life of *Bread and Eggs* (figure 7) to be one of the very few and possibly the earliest of his paintings to earn that distinction. It is a real distinction; Manet himself, the only comparable master of nineteenth century still-life, complimented Cézanne on the painting in 1866, and in 1905 Hugo Cassirer, a pioneer Berlin dealer in modern painting, purchased it, making it one of the few canvases bought in the artist's lifetime. It remained in the possession of the Cassirer family till, thanks to the generosity of an anonymous donor, the Cincinnati Art Museum acquired it in January, 1955.

Before that it had been exhibited at the Gemeente Museum in The Hague, and after spending the war years in the Museo Nacional de Bellas Artes in Buenos Aires was shown in Washington's National Gallery. It has figured importantly in the Cézanne literature from Meier-Graefe in 1922 to Mack and Venturi.

It is a Pre-Impressionist work by the greatest of Post-Impressionists. In 1861 Cézanne had first resisted his father's efforts to make him a lawyer, and at his school-mate Zola's urging had gone to Paris where he met Pissarro at the Académie Suisse. The Académie Suisse was no formal art school, it was simply a studio run by a retired model near the Pont St. Michel where painters could work from the figure for a modest fee. Cézanne's rebellion was a short one, and in the same year he returned to Aix-en-Provence to enter his father's bank. By 1862 he made the final break and returned to Paris. (These dates come from John Rewald's indispensable chronologies.)

On Delacroix's death in 1863 Courbet became the chief influence on the young non-conformists and Courbet's dark palette and heavy brush are immediately recognizable in *Bread and Eggs*. So too is the social philosophy of Courbet's democratic "realism". This might not at once be apparent since still-life painting's freedom from conventional "literary" distractions is certainly one reason for its growing popularity from Chardin to the present. It was the laboratory where painters could study the abstract character of form itself, and if in the course of such studies the already geometric shapes of wine-jugs and onions were still further simplified there was no very dedicated outcry against the "distortion", as there most vehemently was when liberties were taken with the academic canons of figure, portrait or even landscape painting. On the other hand it any artist entirely free from the poetic symbolism native to the homely stuff of still-life? It is hard to believe that Cézanne was unaware or wanted to be unaware of the "meanings" to be read into this masterful painting of onions, eggs, bread and wine. By his own account Cézanne was "humble before nature", and if Diderot was right in saying of Chardin that "Nature had made him a confidant," surely she did not withhold her secrets from so devout a disciple as Paul Cézanne.

PHILIP R. ADAMS

Gleizes

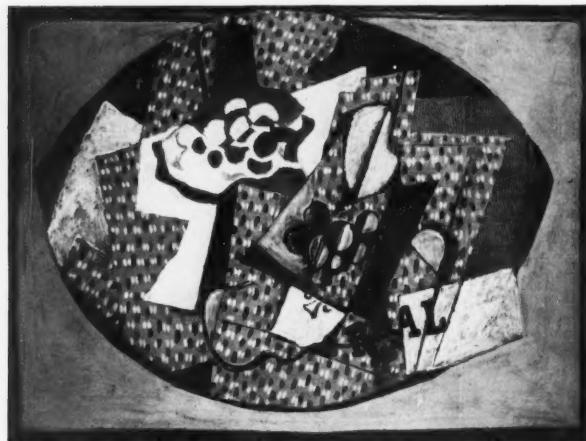
ALBERT LEON GLEIZES, PARIS, 1881-1953

Although his work is not widely known in the United States, Albert Gleizes is a modern French painter of importance, who should be recognized for his participation in the "cubist" movement during the second decade of this century. Through the generosity of Mr. Thomas C. Adler, *Landscape of a City* (figure 8), a significant painting by Gleizes, signed and dated 1917, has recently been presented to the Museum.

Albert Gleizes was born in Paris in 1881, and began to paint in the Impressionist style in 1901. As a result of his association with literary groups, he met Guillaume Apollinaire, the noted French avant-garde poet and friend of artists. In 1910, Apollinaire introduced him to Picasso, which resulted in his association with "cubism". He participated in the first group cubist exhibition in Room



8. "Landscape of a City" by Gleizes, H. 40", W. 30" (101.6 x 76.2 cm.), gift of Thomas C. Adler,
accessions number 1955.774.



9

41, at the Salon des Indépendants. In 1912, he exhibited at the "Section d'Or" as one of the founders of this group. A notable example of his work of this period, *Treading out the Harvest*, 1912, is in the Collection of the Solomon R. Guggenheim Museum, New York City. He was represented in the first major exhibition of modern art in the United States, the Armory Show of 1913, in New York.

In addition to his paintings, Gleizes is known for his collaboration with Jean Metzinger, another notable cubist painter, on their treatise *Du Cubisme*, published in Paris, in 1912. This important literary document of cubist thinking deals with the question of reality, which was uppermost in artists' minds at this time as well as with the nature of art, and with the means of communication. Gleizes' and Metzinger's writings are particularly important because they, like their contemporaries, were attempting to define an abstract theory of art. They stated that, "the only possible error in art is imitation . . . the picture

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11



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bears its pretext, the reason for its existence with it . . . it is an organism . . . but the painter, eager to create, rejects the natural image directly he has made use of it, the crowd long remains the slave of the painted image, and persists in seeing the world only through the symbol adopted."

Although cubism was flourishing in 1913, the outbreak of the First World War affected it as wars in the past have dispersed artists of previous generations. Gleizes was called up for service in 1914. He was invalided out of the army in 1915 and came to New York where he remained until 1919. *Landscape of a City* was painted during his stay in the United States. Considering its date, this painting should reflect the prevalent style of "synthetic cubism".* An outstanding example of "synthetic cubist" painting can be found in Georges Braque's *Still-Life with Grapes*, 1918 (figure 9), in a private Cincinnati collection. Separated from his colleagues in Paris, Gleizes seems to have become divorced from the mainstream of cubist development.

In *Landscape of a City* there is a mixture of both "analytical"** and "synthetic cubist" techniques in which the "analytical", or less progressive tendencies, are dominant. The buildings in the lower half of the painting are composed of planes, utilizing a technique that was common in cubism as early as 1907. This section of the painting is similar to another of his paintings, *Landscape*, 1914 (figure 10), in the Collection of the Société Anonyme, Yale University Art Gallery. However, the other areas of the painting suggest "synthetic cubism" in which the main compositional elements are organized into a flat abstract pattern. This is particularly true of the geometrical areas of blue, yellow and red immediately above the houses. The dynamic color relationships of these shapes may have been intended to depict the theme of life in an American city. The large tubular shapes on the right side of the painting may suggest pistons and rods in operation. Gleizes' fellow cubist, Fernand Léger, became fascinated with the operation of machinery at this time, so it is logical to assume that Gleizes may have also pursued a similar direction. It is known that Gleizes was impressed with the New York scene and attempted to depict it. In 1917, he painted his interpretation of *On Brooklyn Bridge* (figure 12), which is in the Collection of

9. "Still-Life with Grapes", by Braque. Private Collection, Cincinnati.

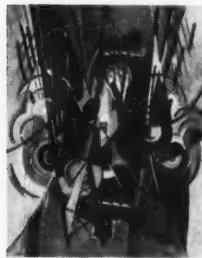
10. "Landscape", 1914, by Gleizes, courtesy of Yale University Art Gallery, Collection Société Anonyme.

11. "Composition", 1915, by Gleizes, courtesy of The Solomon R. Guggenheim Museum, New York.

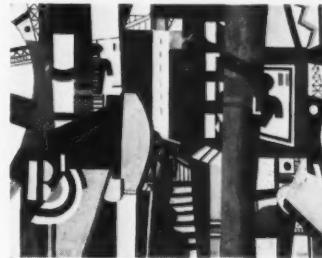
12. "On Brooklyn Bridge" by Gleizes, courtesy of The Solomon R. Guggenheim Museum, New York.

13. "The City" by Léger, courtesy of A.E. Gallatin Collection, Philadelphia Museum of Art.

12.



13.



14. "Composition", 1921,
by Gleizes, courtesy of
The Solomon R. Guggenheim
Museum, New York.



The Solomon R. Guggenheim Museum, New York City. *Landscape of a City* exhibits the size and scale of New York skyscrapers as well as the steel skeleton of a building under construction.

In evaluating *Landscape of a City*, a comparison with Léger's monumental *The City*, 1919 (figure 14), in the A. E. Gallatin Collection of the Philadelphia Museum of Art, would be meaningful since both paintings seek to make a positive statement about the 20th century city. In *Du Cubisme* Gleizes said in 1912

that "the bare fact of painting consists in dividing the surface of the canvas and investing each part with the quality which must not be excluded by the whole . . . To compose, to construct, to design, reduces itself to this: to determine by our own activity, the dynamism of form." However, his painting does not achieve this end, while Léger's *The City* is a superlative example of the dynamic relationship of forms which achieve a plastic unity.

Landscape of a City was exhibited at the Salon des Indépendants in 1919, and later at Der Sturm Gallery in Berlin. It was purchased by Arthur Kauffman at Düsseldorf in 1922, and by Mr. Adler from Mr. Kauffman in 1941.

After his return to France in 1919, Gleizes adopted the "synthetic cubist" style and produced a number of murals in this idiom, among them a series for the amphitheater at the School of Pharmacy in Paris in 1924. He continued to work within this style, becoming more decorative. His *Composition*, 1921 (figure 13), in the Collection of The Solomon R. Guggenheim Museum, New York City, is an example of his decorative style. In 1941, he returned to Catholicism and became more interested in religious art. On June 24, 1953, he died at his country home outside Paris.

ALLON T. SCHOENER

**"Analytical cubism" is a term which has been used to define an early stage of "cubist" painting. The "cubists" considered the plane to be the basic formal element. In "analytical cubism", the artist analyzes a subject from many viewpoints and records all of his impressions on the canvas. Therefore, an "analytical cubist" painting is a composite of many planes seen from different viewpoints at the same time. "Synthetic cubism" is a later stage of cubist painting in which the artist makes a selection from the many planes which form his analysis of a subject. He selects a number of planes and shapes, synthesizing these into a design that is organized as a composition of shapes, forms, colors and textures.

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